

Jack Kleinsinger  
presents  
**Highlights In**

**JAZZ**

In association with NYU Program Board

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**Thursday, March 15**

**2 Big Concerts 7:30 & 9:30**

**BUDDY**

**RICH**

and the

**BUDDY RICH BAND**

**N.Y.U. Loeb Student Center**

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Student Balcony \$3.50

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Make checks payable to Highlights in Jazz. [specify 7:30 or 9:30 concert]

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# Buddy Rich And His Band In Jazz Series

From year to year, Buddy Rich's band just keeps rolling along, riding on the consistent and persuasive drumming of its leader. But there are some nights when it rolls better than others. One of those nights was Thursday evening, when it gave two performances at New York University's Loeb Student Center as part of Jack Kleinsinger's "Highlights in Jazz" series.

It was not simply that the band was in excellent form, playing as an ensemble with a tight, eager crispness — despite the brief absence of one saxophonist who, arriving late, was publicly fined \$50 by Mr. Rich. The sound system, unlike the all too customary amplification that is turned up so high that the band comes across as a loud smear of noise, allowed the band to play at its own natural level, filling the auditorium easily, but permitting the individual instruments to be heard even when the band was at full volume. It was a refreshing and instructive change that made the band's merits vividly evident instead of burying them.

Those merits lie primarily in the clean, precise ensembles, the group's drive and enthusiasm and arrangements that are colored with twists and turns that give the musicians something to bite into. Mr. Rich is, of course, the predominant soloist — he took his main solo out of a drastically shortened version of the band's once-lengthy "West Side Story" medley — as well as its driving core. Simply as accompanist to a long piano solo by Barry Keiner, Mr. Rich's unobtrusive shadings and variations with brushes overshadowed the pianist's playing. Three saxophonists — Steve Marcus, Andy Fusco and Gary Bribek — carry most of the solo work capably, although none has a distinctive personal flair.

The concert opened with a brief set by Lance Hayward, who plays regularly at the Village Corner — a set in which he had time to do little more than indicate he has a personal way of developing the widely used Art Tatum concept of solo piano.

JOHN S. WILSON

## Rich due at NYU

Buddy Rich will perform in concert at NYU Loeb Student Center on March 15th. Rich will offer two concerts at 7:30 and 9:30 p.m. at the center located at 566 LaGuardia Place. Tickets are priced at \$5.50, \$4.50 for students, and \$3.50 for the student body. For information call 598-8707.

Jack Kleinsinger  
presents  
Highlights In

# JAZZ

Thursday, March 15

2 Big Concerts 7:30 & 9:30

## BUDDY RICH and the BUDDY RICH BAND

N.Y.U. Loeb Center 566 LaGuardia Pl. at Washington Sq. So.

Tickets \$5.50, Students \$4.50, Student Balcony \$3.50 Tel: 598-3757

DAILY NEWS, SUNDAY, MARCH 11, 1979

LOREN CRAFT

## PREVIEW

### HERE AND THERE

**WHATSIT?** JAZZantiqua, a group of classically trained musicians lead by guitarist Frederic Hand, will blend renaissance and jazz improvisations at 8 Wednesday night at Abraham Goodman House 129 W. 67th St.

**SKIN GAME.** Drummer Buddy Rich will play performances at 7:30 and 9:30 Thursday night at the Loeb Student Center of New York University, as part of the "Highlights in Jazz" series.

VARIETY

Wednesday, February 28, 1979

## On The Upbeat

Buddy Rich gives two performances at the Loeb Student Center, New York U., N.Y., March 15, as part of Jack Kleinsinger's "Highlights in Jazz" series.

Wednesday, March 14, 1979

VARIETY

## On The Upbeat

Lance Hayward, blind jazz pianist, opens the Thursday (15) concert "Highlights in Jazz" concert of Jack Kleinsinger at Loeb Student Center, New York U., N.Y. Buddy Rich is featured.

Cash Box/March 17, 1979

## ON JAZZ

Buddy Rich will be featured in two concerts at Jack Kleinsinger's Highlights of Jazz show March 15 at NYU Loeb Student Center. It is the first time an artist has appeared in two shows for one of the Highlights in Jazz series.



# wot's happ'nin'—

## Concerts

On Thursday, March 15, 1979, noted blind Jazz pianist Lance Hayward will appear as



*Lance Hayward*

opening performer for Jack Kleinsinger's "Highlights in Jazz" concert featuring Buddy Rich and his Band. The event will take place at the NYU Loeb Student Center, 566 LaGuardia Place at Washington Sq. South. Two shows are scheduled at 7:30 pm and 9:30 pm. For more information call (212) 598-3757.

To hear the music of Lance Hayward is to "Dig" the sounds of one of the best jazz pianists around. He's been described by critics as "a one-man orchestra" because of the varied and subtle effects he gets across.







NEW YORK VOICE, SATURDAY, MARCH 24, 1979

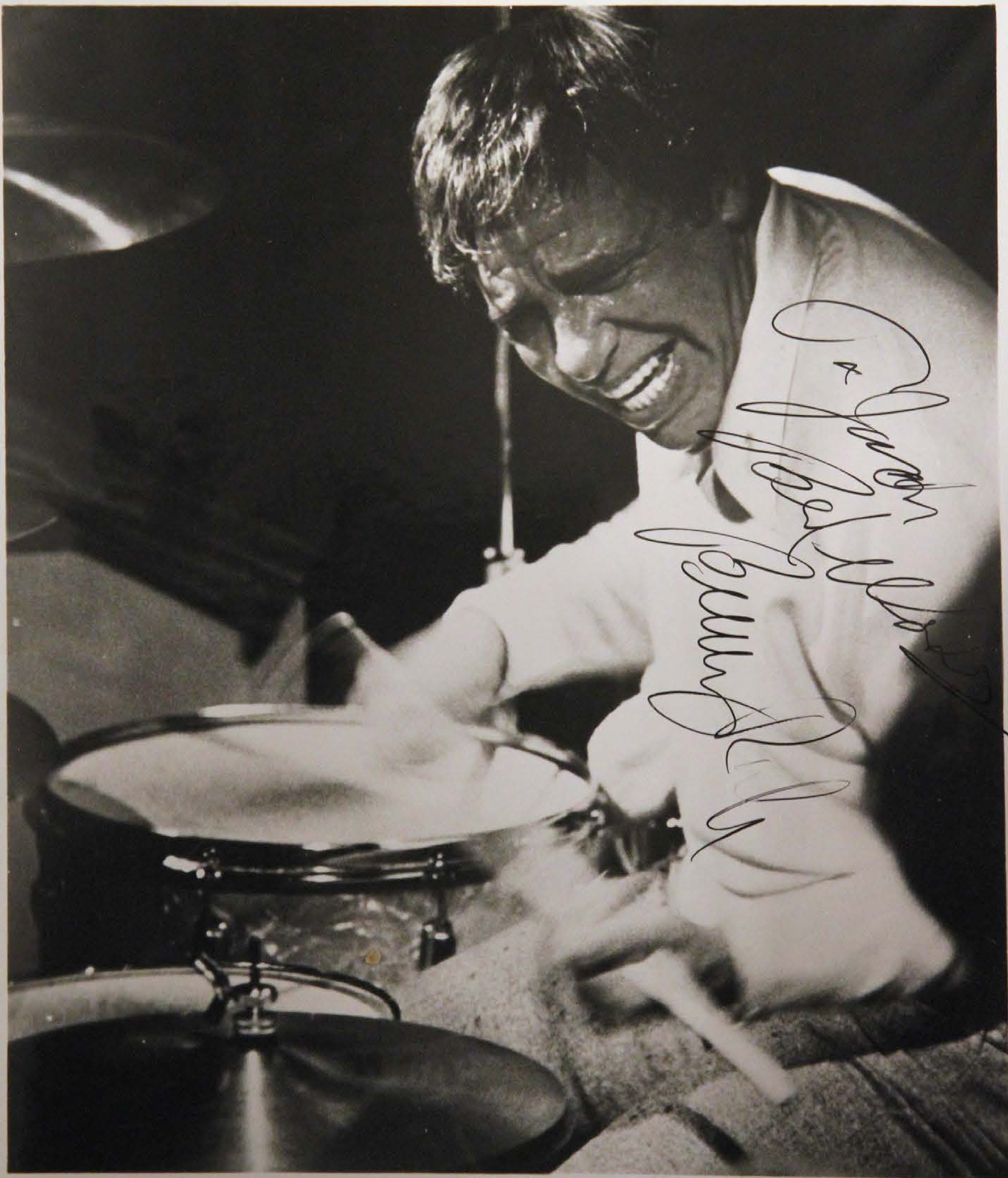


## *On Broadway*

By ALLAN McMILLAN

WILL MASTIN, uncle to Sammy Davis, Jr. and originator of the Will Mastin Trio, that gave Sammy his first shot at the Big Time in Vaudeville, died in California last week at the age of 100...PENELOPE JOHNSON RUFFIN, one time concert violinist who organized the Penny Sight-seeing Company twenty years ago, died last week at the age of 61...BUDDY RICH and his block-busting band sensational at New York University's Loeb Student Center last week as part of Jack Kleinsinger's "Highlights in Jazz." I have never heard Buddy Rich sound better and I went backstage to tell him so. He's really a great drummer and musician and the people there loved him...JAZZ SINGER MARTHA MITCHELL due in from Denver this week, where she was visiting her mother...JANYSE SINGLETON, "the Magnificent Chanteuse" made her nightclub debut at Leviticus on Thursday night of last week and played to a packed audience. Good to see there were ERNESTINE JACKSON of "Guys and Dolls," DEE DEE SIMMONS of the Ophelia DeVore Combine, EMME KEMP, the singer-pianist and producer and actor-writer Maxwell Glanville.





**BUDDY RICH**

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CONGRATULATIONS &  
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*Vocal Jazz Incorporated* wishes to thank Music Sales for the use of their Art Department in preparing this concert program.

year the series played to packed dance floors, featuring artists like Charlie Parker, "Dizzy" Gillespie, Thelonius Monk, Errol Garner, Ella Fitzgerald, Sarah Vaughan, Bud Powell, Max Roach, Miles Davis, and Art Blakey and the 17 Jazz Messengers. Machito and his Afro Cubans, and Elmo Garcia's Latin band also performed. They contributed greater balance to the programming, offering another kind of dance music popular at that time; the mambo.

This early participation on Billy's part is qualitatively no different from the nature of his present contribution. His commitment has remained pure throughout. Of note, and worthy of recognition, is the drive and energy he has focused to realize the same goals in a more encompassing format. In 1964 he spearheaded the formation of Jazzmobile, serving, since its inception, as its unsalaried President and Chairman of the Board. During this time, he has guided Jazzmobile from an organization offering a ten concert summer series and operating on an annual budget of \$10,000, to its present structure which includes a yearly budget of \$1,000,000 plus, and seven programs operating on a year-round basis.

Billy Taylor has not changed very much since I first met him in 1947. His commitment and dedication to Jazz—America's

classical music, has never faltered. He has probably played more benefits for jazz and other causes than any other person I know. He continually encourages young people, from the kindergarten level straight through to the undergraduate and graduate levels, to dedicate themselves to some positive aspiration, through his personal appearances at schools. He has served on many federal, state and municipal arts commissions, councils and panels, championing the arts in general, and music in particular.

I have been in audiences, observing Billy play solo piano. I have also had the unique privilege of playing drums in his trio, and appearing with him in a wide variety of settings. Billy has always possessed a special knack of being able to communicate with people *off*, as well as on the bandstand. His regard and respect for his audience is ever present. After a performance, whether playing solo piano, playing with the trio, or appearing with a symphony orchestra, Billy is comfortable and able to share this sense of ease with the audiences that are inexorably drawn to him.

I am honored to have been given this opportunity to salute Billy Taylor: jazz musician, composer, conductor, educator, author, lecturer, executive, and, above all, a friend.



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in association with the NYU Program Board  
Thursday, October 26th, at 8:00 P.M.  
NYU Loeb Student Center

A

SALUTE TO BILLY TAYLOR

with

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Ted Curson  
Harold Mabern  
Victor Gaskin

Frank Wess  
Jon Faddis  
Freddy Waits  
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Special Guest: Candido

and the world premiere of a new composition

"I THINK OF YOU"\*

for voices and jazz trio, composed by Billy Taylor

\*The commissioning of this new composition was made possible in part through a generous grant from MEET THE COMPOSER to *Vocal Jazz Incorporated*. MEET THE COMPOSER is a statewide service program funded by the New York State Council On The Arts, by the Martha Baird Rockefeller Fund for Music and Exxon Corporation.

This concert is in part made possible by public funds from the New York State Council on the Arts, a state agency whose grants are recommended by the governor and appropriated by the state legislature.

Special thanks to Chemical Bank for printing this program.

Many thanks also to Jeffrey Kaufman



## The Other Side by Teddy Taylor

The lifestyle of a musician does not readily lend itself to what most people would consider the typical married life. From the very beginning, I knew this lifestyle would take some getting used to.

Our marriage began with a honeymoon in Europe—the only catch was that Bill was on tour, performing *every night* and sleeping most days. We weathered that, though, only to return to New York where I worked days and he worked nights. For the early years of our marriage I was sure that he loved the piano more than me, but we managed.

*The definitive Billy Taylor source, Teddy Taylor, describes herself as Billy's better half.*

We had two children and tried to raise them with deep appreciation of music. As a result, while most children were singing nursery rhymes, ours were singing scat to the Nutty Squirrels! As they grew older, we'd sit for a family meal and like most parents we'd try to speak properly and correct our children's grammar. Inevitably though, Bill would receive a phone call during the meal from a musician and start saying "Hey man, what's the word? Have we got a gig this Saturday?" and all of our corrections would promptly go out the window.

But aside from the strange hours, the traveling, and the other elements of a musician's lifestyle that militate against the "Typical" married life, the most important element which distinguishes our marriage is that, unlike most, it has lasted 32 years, and that makes it pretty special.

"Cooking With Soul" — Craig Claiborne — *The New York Times Magazine*

"Eating Like Soul Brothers" — *Time* — Weekly News Magazine

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## About MEET THE COMPOSER by John Duffy

Since its origin in 1974, MEET THE COMPOSER has funded 7,700 composer events in which luminaries and emerging creators of concert, folk, jazz and theatre music personally participated. From Niagara to Montauk, Plattsburg to the Bronx, New Yorkers have gathered to see, hear and meet Aaron Copland, Mary Lou Williams, Elizabeth Swados, Michael Colgrass, Jimmy Heath and scores of others. Programs have generated over 500 commissions for the creation of new works. This year sponsoring organizations like *Vocal Jazz Incorporated*

John Duffy—besides being a composer of note, serves as Director of Meet The Composer.

will contribute over \$1,000,000 for MEET THE COMPOSER events and audiences will exceed 1,000,000.

Tonights program features one of the finest creative spirits in American music. It would be difficult to image any other single person who while sitting on various boards, the Council of the National Endowment for the Arts, Jazzmobile and other arts organizations, continues to pursue a distinguished professional career. Billy Taylor manages to do all of this with grace and dedication. He is a composer-performer of sparkling invention as well as one of the most informed, forceful and articulate spokesman for public support of the arts and individual artists.

His life and multiple achievements is living proof that art and social consciousness are capable of effecting social change—of healing and building. His compositions have a place amongst the most original American music.

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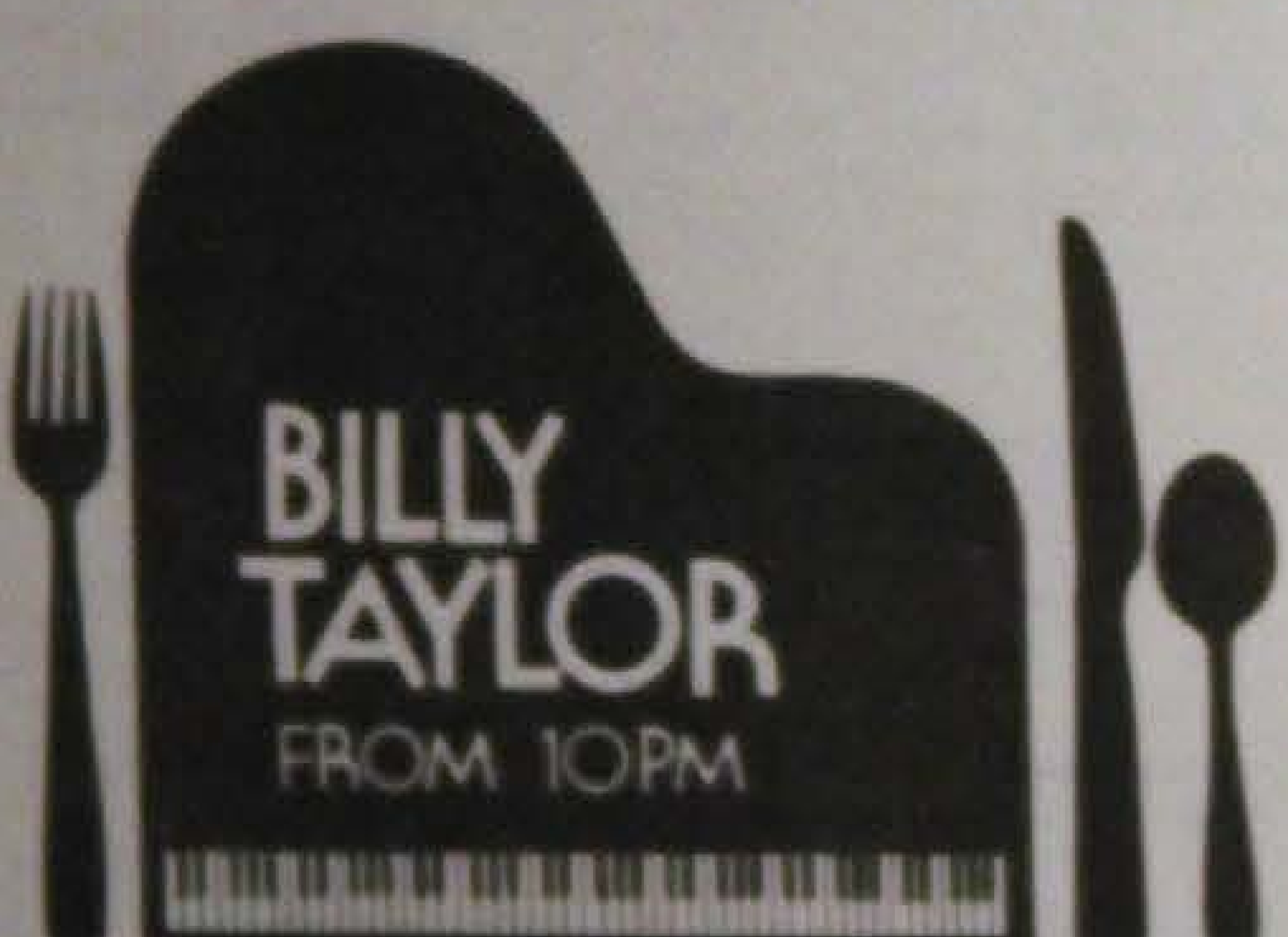
Notes from an admirer  
by J.B. Shelton

Billy brings a joy, a warmth, a glow to everything he touches—whether it be a piano's keys or the hearts of his audience. Three years ago he performed with a Jazzmobile combo at *Summerfare*, an Arts and Business Council event designed to show the professionalism of community arts organizations to a couple of hundred corporate executives. (Admittedly, Billy is not the typical

community artist, but the business representatives were very impressed.) Just a few months ago, one of the corporate execs from that *Summerfare* audience asked me what ever happened to that marvelous piano player. In the interim "that piano player" became the Arts and Business Council's president. He serves as our leader, an enthusiastic advocate, and the epitomy of combining the arts and business in one intelligent, concerned, caring soul. I've often asked Billy how he does it all—perform, teach, write, compose, record—and, in a weak moment, he confessed to being one of twins: if only he were.

J.B. Shelton—is Associate Director of the Arts Business Council Inc., and a great Billy Taylor fan.

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What? Me Sing Jazz —  
by Ira Shankman

Whenever discussions concerning jazz arise, the trend is to talk about instrumentalists. Soloist improvisation, styles of various periods, the merits of different arrangers, are but a few of the topics concerning jazz which are geared to the instrumentalist. Why can't the vocalist fit into these categories?

A major argument against the vocalist or vocal group is that because the performance has been rehearsed many times to achieve an overall effect, the essential quality of spontaneous improvisation, important to all jazz performance, is taken away. Didn't Basie, Ellington, and Kenton have to rehearse their bands to achieve a desired sound? No one would deny the fact that these

Ira Shankman—Music Director of Vocal Jazz Incorporated and Director of Music at the Meadowbrook (NJ) Dinner Theatre.

bands play jazz. Why then should a vocal group be any different? Lambert, Hendricks, and Ross, The Hi-Lo's, The Pointer Sisters, Singers Unlimited, all sing rehearsed music but it is definitely jazz.

In terms of improvisation, that technique which is such an integral part of jazz performance, the vocalists can stand on their own. Listen to Ella Fitzgerald, King Pleasure, Dakota Staton, Dave Lambert, and Mel Tormé to name a few.

Just as every period in instrumental jazz has had their giants, vocal jazz is not without its greats also. Bessie Smith, Billie Holiday, Ray Charles, and some big band singers such as Anita O'Day, Chris Conner, and Joe Williams, are but a small sample of the singers who have made and who are making music with the most natural instrument of all, the voice, and are testimony to the fact that there is such a thing as vocal jazz.

In colleges and high schools today there is a growing awareness of the merits of vocal jazz.

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Vocal jazz ensembles are being heard more and more at conventions, festivals, and adjudications throughout the nation. The National Association of Jazz Educators has helped to further the cause of vocal jazz. Publishers realizing the possibilities of vocal jazz have started to produce huge amounts of material geared to vocal jazz ensembles. The harmonies in these arrangements are complex, often going into six or seven parts. There are extended passages which provide for vocal improvisation, and technical difficulties which have to be mastered to achieve a superior jazz sound.

*Vocal Jazz Incorporated*, one of the newest professional vocal jazz groups, is an ensemble dedicated to maintaining the great traditions of vocal jazz. Its repertoire includes such jazz standards as Ellington's "Sophisticated Lady", Gershwin's "Foggy Day" and modern compositions such as Hank Levy's "Samba Siete" and "High Clouds" by Ettore Strata.

The ensemble is delighted to present to you the premier of Billy Taylor's new composition for voices and jazz trio.

Sit back and enjoy, as you listen to **VOCAL JAZZ**.

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Side by Side  
by John Garcia Gensel

I really shouldn't like Billy Taylor. Whenever I'm on a program with him speaking on Jazz, I feel inferior—and I am. The yearning to play the piano enters my spirit now and then—and then I hear Billy play with his left hand "There'll Never Be Another You" and I know there will never be a piano player named John Gensel. And it goes on and on—not only as a musician, composer, speaker—but with his sophisticated graciousness, his amazing business acumen, his prophetic wisdom, his sharp wit, etc., etc. Ok! I'm just a side man, you are the bionic spokesman for us in jazz—so—I love you Billy Taylor.

*John Gensel—The strong identification of jazz with St. Peter's Luthern Church is because of John Gensel. Serving there as minister to the jazz community, he encourages not only the performance of jazz at St. Peter's, which culminates in the yearly "All Nite Soul" concerts, but also its incorporation into the religious services through his jazz vespers.*



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Briefly  
by John Gensel

Frank Foster—A wit, if there ever was one. Frank helped to mold the Count Basie sound with his famous compositions and arrangements. A strong spokesman for Jazz on his saxophone and verbally. A musician's musician.

Ted Curson—Slowly, but now rapidly, Ted is developing a following that appreciates his clear, precise, creative trumpet. What a joy to hear one following in the path of Clifford Brown.

Harold Mabern—Whether at the Village Gate with a swing combo, or backing up Joe Williams at the Rainbow Grill, or recording in the studio—Harold has that sensitive touch and that makes every session a real musical experience.

Victor Gaskin—New York City is replete with fine bassists. In the top echelon is Victor Gaskin. He was magnificent with Duke Ellington and is superb with Billy Taylor.

Candido—Name the name in jazz that Candido has not played with and there's a good chance that the name is not a name. Throughout the world his name is synonymous with the best in jazz rhythm. He played with Billy Taylor as early as '52.

Frank Wess—"first jazz star to record extensively and with complete success as flute soloist." (*The Encyclopedia of Jazz*). What more can be said about Frank? Plenty! But that's really enough, plus his ability as a band director. Listen to his Jazzmobile Band.

Jon Faddis—There are musicians who do not like to be told that they sound like someone else. But who's going to protest if one is compared to Dizzy? In the last decade no brighter star has appeared on the musical scene than Jon. He has arrived!

Freddy Waits—He took the jazz world by storm when he came on the scene—so young and strong. Freddy is now in constant demand as a percussionist for his versatility and excellent time.

Vocal Jazz Incorporated—is a remarkable group of singers who remind us of the Swingle Singers and of Lambert, Hendricks, and Ross—but who go beyond their two established styles in scope and material. Here is a delicate balance between the traditional and contemporary that develops the best in both areas.

## THE LAST WORD

*IT'S BEEN A PLEASURE, BILLY.*

**Vocal  
Jazz Inc.**

Ira Shankman  
Music Director

Jere Hanson  
Executive Director

Dennis Douglas  
Assistant Conductor

Dora Ohrenstein  
Lisa Nappi

Jesse Tigner-Hayden, Jr.  
Dennis Douglas

Sylvia Bhourne\*  
Alexandra Ivanoff

Wayne Turnage  
Al de Ruiter

Jane Blackstone, soloist

\*Appears through the courtesy of the *Dance Theatre of Harlem*

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212/874-2055; 720-9520/21

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—Vocal Jazz Incorporated



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